



CORK CITY OPERA

P R E S E N T S

SECOND SEASON
OF
OPERA

8-18 FEBRUARY 1984

P R E S E N T I N G

CARMEN *by Bizet*
and

LA BOHÈME *by Puccini*

Chairman's MESSAGE



Dear Patron,

As we enter our second season of Grand Opera this February, and this is our first 'souvenir' Programme, a few words from me as chairman would appear appropriate.

Last year we launched the Company with 'Il Trovatore' and 'Madame Butterfly' and the people of Munster, and Cork in particular, supported our efforts in a spectacular manner. The Arts Council were likewise impressed with our efforts and have been supportive again this year.

It is the hope of the board of Cork City Opera to develop our programme into two seasons per year, maintaining this February date and an Autumn Season in September. Our main aim is to provide a platform for Irish Singers to perform at home and hopefully a continuum of work throughout the year.

I have repeatedly stressed that box office receipts (at best) can only generate about two thirds of the massive cost of staging these productions, and therefore I am appealing to all Cork Opera lovers, to join our patrons society.

I hope you enjoy our two productions this season 'Carmen' and 'La Boheme' and I look forward to your continued support.

Pat Dawson
Pat Dawson
Chairman

Cork City Opera Directors

Patrick Dawson *Chairman*, Ted Dolan, Thomas Donnelly, Patrick Murray,
Proinsias Ó Duinn, A. J. Thornton, Jack Murphy,
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CORK CITY OPERA SECOND SEASON

CARMEN *by Bizet* and LA BOHÈME *by Puccini*

ARTISTES

Brendan Cavanagh
Angela Feeney
Therese Feighan
Enrico di Giuseppe
Mary Hegarty
Gillian Knight
Peter McBrien
Joan Merrigan
Frank O'Brien
John O'Flynn
Philip O'Reilly
Patrick Power
Anne-Maria Smith

CONDUCTORS

Proinnsias Ó Duinn
By Kind Permission of R.T.E. Authority
Robin Stapleton

PRODUCERS

Ben Barnes
By kind permission of Abbey Theatre
Tom Hawkes (London)

DESIGNER

Patrick Murray

CHOREOGRAPHER

Domy Reiter-Soffer

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STAGE DIRECTOR

Patrick McClellan

ASST. STAGE DIRECTORS

Paula Fitzmaurice
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MUSICAL DIRECTOR

John Murphy

CHORUS MASTER

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by kind permission of the Radio Telefis Eireann Authority

CORK CITY OPERA CHORUS AND CITY OF CORK MALE VOICE CHOIR

For the Cork Opera House: General Manager: THOMAS DONNELLY
Stage Manager: TOM BURKE Chief Electrician: PADDY O'LEARY

CARMEN

Opera in Four Acts by George Bizet

CAST

in order of appearance

Morales Frank O'Brien
Micaela..... Mary Hegarty
Zuniga..... John O'Flynn
Don Jose..... Enrico di Guiseppe
Carmen Gillian Knight
Mercedes..... Therese Feighan
Frasquita Anne-Maria Smith
Escamillo Philip O'Reilly
Dancairo Peter McBrien
Remendado Brendan Cavanagh
Soldiers, Cigarette Girls, Gipsies, Smugglers and townspeople
Boys from: Christian Brothers College, Montfort School and Presentation
Brothers College

R.T.E. CONCERT ORCHESTRA

By kind permission of R.T.E. Authority

IRISH NATIONAL BALLET

Artistic Director: Joan Denise Moriarty

Conductor: Robin Stapleton

Producer: Tom Hawkes

Designer: Patrick Murray

Choreographer: Domy Reiter Soffer

Costumes: By Mrs Barry Cork & S.B. Watts Manchester

Scenery Built by Cork Opera House Workshops

CARMEN

At first it seemed that *Carmen* would be an ill-fated opera. The premiere at the Opera Comique in Paris on March 3rd, 1875 was given a very poor reception and, although over thirty performances were staged during the season, many houses were half-empty, with free tickets given away in quantity. On the night of June 2nd, Marie Galli-Marie, the creator of the title role, suddenly felt very ill during the Card Scene, when Carmen forecasts her death, and fainted after she left the stage. Only a few hours later the 36 year old composer was dead. Although he had been ailing for some time, his demise is still something of a mystery. The day before he had signed the contract for a production of the opera in Vienna and it was this presentation, the following October, which brought the opera its first triumph and set it on course for international acclaim; the opera reached Ireland in 1878.

For the Viennese production Bizet's close friend, Ernest Guiraud, provided recitatives in place of the original spoken text which linked the composer's musical numbers. He also edited the work considerably and this started the era of confusion over the exact nature of Bizet's score. It is only in recent years that serious efforts have been made to return to the composer's own intentions, with spoken dialogue and this production will revert to Bizet's text, slightly abridged. The opera is being performed in English.

Bizet never visited Spain, "*it would be too much trouble*", he once commented, but he made a careful study of Spanish music and incorporated some actual songs and dances into his score. This is most apparent in the Habanera, which is based on a song by Yradier and for which Bizet probably wrote the words himself, and in the Prelude to the last Act.

Don José, condemned to death for the murder of Carmen awaits execution. He recalls the course of his tempestuous affair with Carmen . . .

Act I

Seville around the year 1820: the soldiers are changing the guard, aped by a group of urchins; Don Jose, a young officer is discussing the charms of the girls from the local cigarette factory with his captain, Zuniga. They appear for a break and among them is Carmen who flirts with Don Jose, singing a seductive Habanera and tossing him a flower. When they have returned to work, Michaela appears. She is Don Jose's old sweetheart and she brings him news of his mother; together they recall happy days back home. A fight breaks out in the factory, the girls rushing out shouting that Carmen has stabbed one of them. Carmen is arrested and left in Don Jose's care. She turns her charms on him, suggesting that they should meet at Lillas Pastia's tavern under the city ramparts. Totally under her spell, Don Jose frees her and helps her escape.

Act II

At the inn Carmen, Zuniga and a group are having a party. Don Jose has been imprisoned for letting Carmen escape but is about to be released. The great toreador, Escamillo, arrives with much pomp and he and Carmen meet enthusiastically. A group of smugglers try to persuade Carmen to work for them but scatter when Don Jose's voice is heard in the distance. He arrives and Carmen welcomes him, soon entertaining him with a song and dance. A trumpet reminds him to return to duty but Carmen taunts him, until he pulls the flower she had given him from his pocket and tells her how much he loves her. Zuniga returns for a rendezvous with Carmen to discover her with Don Jose. He orders the young man back to the barracks but Don Jose attacks him and the smugglers disarm the Captain. Now Don Jose has no alternative but to

throw his lot in with the smugglers and try to escape the law.

Act III

The smugglers are gathered in their secret mountain lair. Don Jose is thinking sadly about his home and his mother. Carmen suggests he should leave her for good but he threatens to kill her if she ever says so again. A fortune-telling session gets underway but all Carmen sees in her own cards is disaster. They depart leaving Don Jose on guard. Michaela arrives, frightened by the mountains, in search of Don Jose. She hides as Escamillo appears. Don Jose challenges him to a fight, as a rival for Carmen's hand, but any harm is averted by the return of the smugglers. Escamillo invites them all to his next fight and Don Jose hurries away when Michaela tells him his mother is dying.

Act IV

It is the day of the bullfight. Escamillo is the star of a great procession with Carmen at his side. A dishevelled Don Jose appears and manages to corner her alone as the others go in to the arena. He pleads with Carmen to come back to him but she spurns him furiously. Driven to complete despair by the cheers from inside the bullring, he kills her. Escamillo reappears in triumph to find Don Jose weeping over the body of Carmen.

Ian Fox

LA BOHÈME

Opera in Four Acts By Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica

Based on Scenes de la Vie de Boheme by Henry Murger

SYNOPSIS OF SCENES

The Latin Quarter of Paris, About
1830

Act I
A Garret

Act II
The Latin Quarter, Christmas Eve

Act III
The Toll Gate

Act IV
The Garret

CAST

in order of appearance

Marcello, a painter. Peter McBrien
Rodolfo, a poet Patrick Power
Colline, a philosopher John O'Flynn
Schaunard, a musician. Frank O'Brien
Benoit, a landlord Brendan Cavanagh
Mimi. Angela Feeney
Alcindoro, a councillor of state Brendan Cavanagh
Musetta Joan Merrigan
A Sergeant Theo Dorgan
Parpignol William Deasy
Students, soldiers, shopkeepers, hawkers, citizens, waiters, children.
Boys from Cork School of Music. By kind permission of the Principal.

R.T.E. CONCERT ORCHESTRA

By kind permission of R.T.E. Authority

Conductor: Proinnsias Ó Duinn

Producer: Ben Barnes

By kind permission of the Abbey Theatre

Designer: Patrick Murray

Sets built by Cork Opera House Workshops

Costumes: Mrs Barry, Cork and S.B. Watts, Manchester

Puppet Show: Agnes Devlin

Special Appearance of the Cork Barrack Street Silver & Reed Band

Conductor: Paddy O'Callaghan

LA BOHÈME

The birth of *La Bohème* was fraught with difficulties and disappointments. Ruggero Leoncavallo, the composer of *I Pagliacci*, had offered Puccini a libretto based on the French novel *La Vie de Bohème* by Henri Murger but the composer turned it down. Leoncavallo decided to set the text himself and was furious when he discovered that Puccini had changed his mind and was going ahead with his own version to another script. The two former friends fell out for many years over this. Puccini managed to be first past the post but his work received a very lukewarm reception at the Teatro Regio in Turin on February 1st, 1896. It was not until a third production at Palermo later that year that the work was recognised and started its rapid climb to one of the most popular of all operas. Leoncavallo's version followed in Venice the next year but, despite initial enthusiasm, it was soon eclipsed by Puccini's masterpiece.

Act I

It is Christman Eve in Paris around the year 1830. In a garret two young bohemians: Rodolfo, a poet, and Marcello, a painter, are trying to work. Marcello is finding it too cold to paint his picture "The Crossing of the Red Sea". Rodolfo generously decides to light the stove with the manuscript of his play. They are joined by Colline, a philosopher and then by the musician, Schaunard, who has earned a large fee from a client and arrives with ample supplies of food, drink and firewood. He invites them all out to supper but the landlord, Benoit, appears looking for his rent. They ply him with wine and tease him about his taste in plump young ladies before bundling him out.

They decide to go to the Café Momus but Rodolfo choses to work on for a few minutes on an article. He is not making much progress when there is a knock on the door and a voice is heard asking for a light for a candle. He lets in a young lady who almost faints at first. Much taken by the girl, Rodolfo gives her a glass of wine. She departs only to return quickly, having dropped her key. As they search on the floor their hands touch. "What a cold little hand", he tells her, "let me warm it again for you", and he relates his life story to her. He is a poet but all his greatest dreams have been stolen by two little jewels: – her eyes. She tells him she is called Mimi but her name really is Lucia. She is an embroiderer, creating roses and lillies with her stitches. She lives on her own and, though she does not go to church regularly, she prays very hard to God; she loves the spring with its flowers full of her perfume

because the flowers she sews have no scent of their own.

The others are heard below, calling for Rodolfo. He tells them to go on ahead to the Café and starts the great love duet: "*O beautiful girl, o sweet face suffused in the moonlight*". She asks may she accompany him and they leave, exchanging vows of eternal love.

Act II

It is very lively outside the Café Momus in the Latin Quarter, with tables out in the street to accommodate the crowd. The three friends arrive with all sorts of purchases and Rodolfo joins them with Mimi. Parpignol, the toy seller, passes by followed by enthusiastic youngsters. Mimi tells her new friends that Rodolfo has bought her a lovely pink bonnet; they all drink to their happiness.

Musetta, a former girlfriend of Marcello, appears much to his annoyance, towing an elderly admirer, Alcindoro. She manages to find a seat at a near-by table but Marcello pretends not to see her. "She eats hearts", he tells Mimi. Musetta kicks up a great fuss over a dirty plate and then sings a waltz song, relating how everyone admires her beauty. Alcindoro in vain tries to quieten her. As Rodolfo and Mimi discuss their now-found love, Musetta sends Alcindoro off to exchange a shoe which she claims is hurting her and throws herself on Marcello, who gives in at last. A Tattoo marches by and the bill arrives. Musetta tells the waiter to add it to her account and they all disappear into the crowd. Alcindoro returns too late, only to find a large invoice awaiting him.

Act III

It is early on a cold February morning at one of the toll gates leading out of Paris; it has been snowing heavily. Voices can be heard, carousing in the tavern by the gate. Mimi arrives, coughing badly, in search of Marcello. He comes out of the inn and tells her that Rodolfo is inside. She explains how jealous of her Rodolfo has become, wrongly believing her to be unfaithful to him and she has decided they must part. She hides as Marcello returns with Rodolfo who tells him that, although he loves her deeply, he is convinced that she is a coquette, flirting with everyone. She is also in such poor health that she cannot have long to live; he blames his own cold lodgings for her condition. Hearing her sobbing and coughing he tries to comfort her. She bids him a sad farewell; she will go back to her embroidery: "to be alone in the winter is a deathly thing". Marcello and Musetta come out of the tavern fighting; as they argue, Rodolfo and Mimi decide that they must leave each other when the season of the flowers returns.

Act IV

Some months later in the garret, Marcello and Rodolfo are trying to work. They are laughing over Musetta, whom Rodolfo has seen with another wealthy lover, when Marcello mentions he spotted Mimi lately. Rodolfo is morosely recalling her when Schaunard and Colline arrive with a frugal meal. Fun and frolics develop, culminating in a mock duel; Musetta bursts in, she has found Mimi on the street in a very bad state. They bring her in and try to comfort her. Colline decides to pawn his old coat to buy medicine, singing it a mock farewell, while Musetta adds her earrings to the kitty. Rodolfo produces the pink bonnet he bought her on Christmas Eve and they recall tenderly their early happiness together. Musetta returns with her muff and Colline with a bottle but Mimi is sinking into unconsciousness. As Musetta prays, Rodolfo comments on how peaceful Mimi looks until he realises that it is all over.

Ian Fox

CARMEN *by Bizet* and LA BOHÈME *by Puccini*

ARTISTS



Brendan Cavanagh △

Teresa Feighan ▽



Mary Hegarty △



Angela Feeney △

Enrico Di Giuseppe ▽



Gillian Knight △



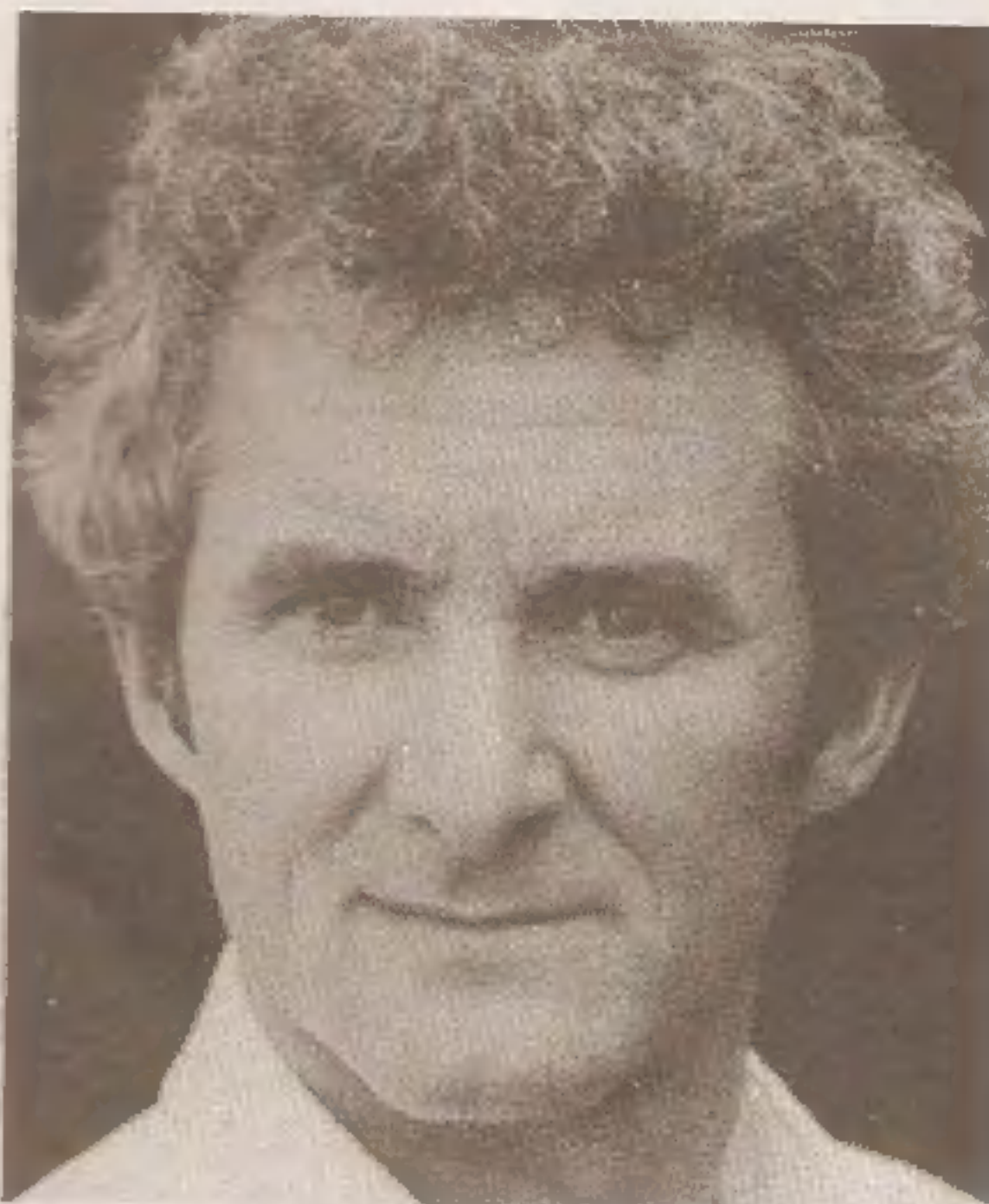
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Designer Chorus Master Stage Director*



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Conductor: Robin Stapleton



Producer: Ben Barnes



Producer: Tom Hawkes



Chorus Master: Frank Buckley



Stage Director: Patrick McClellan

For Cork City Opera

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Hairdressers: Francis O'Brien, Kevin Ryan.

Make-Up: Joan Crosbie.

Props and Chorus Coordinator: Kay Dunne.

Designer: Pat Murray



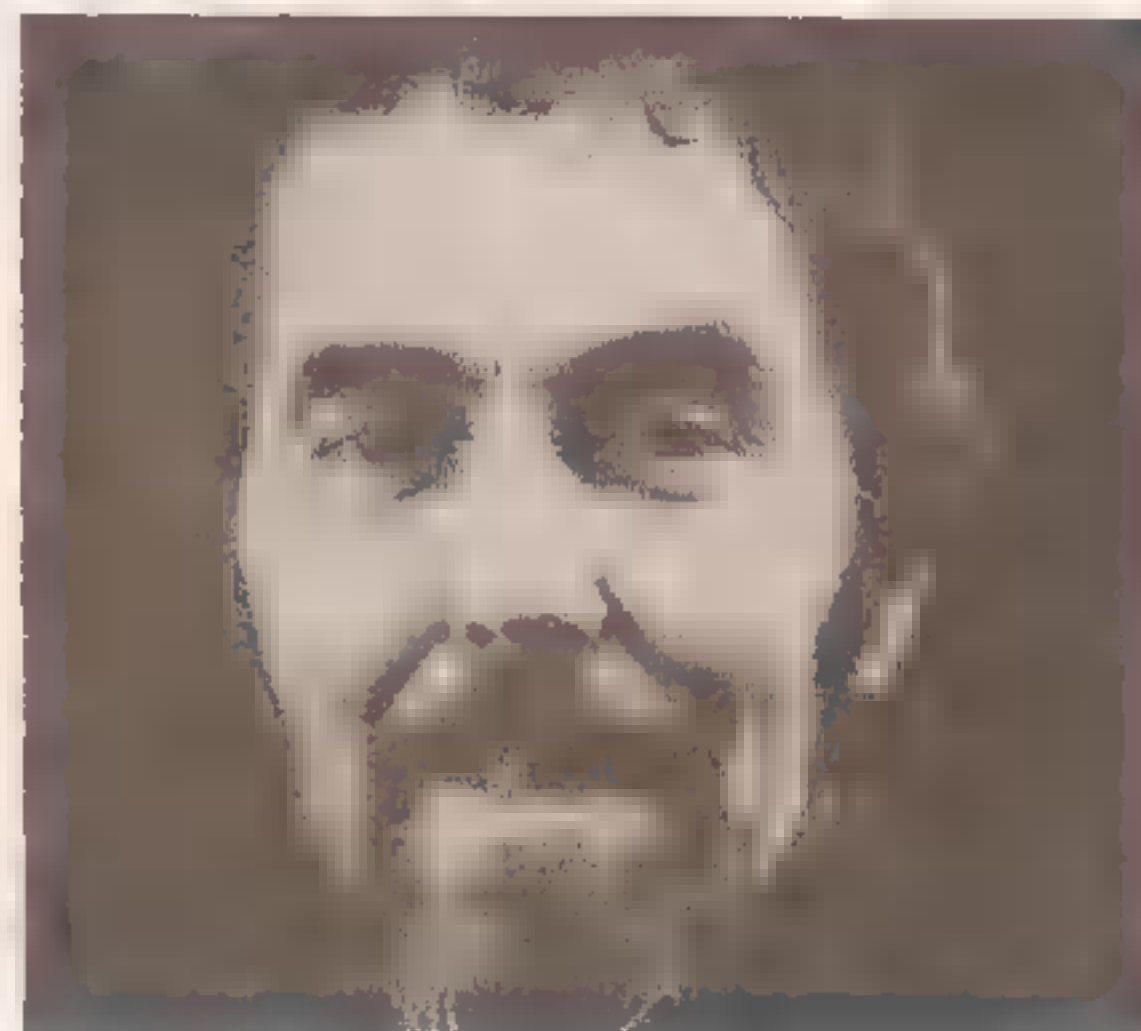
Irish National
BALLET



◁ Artistic Director: *Joan Denise Moriarty*



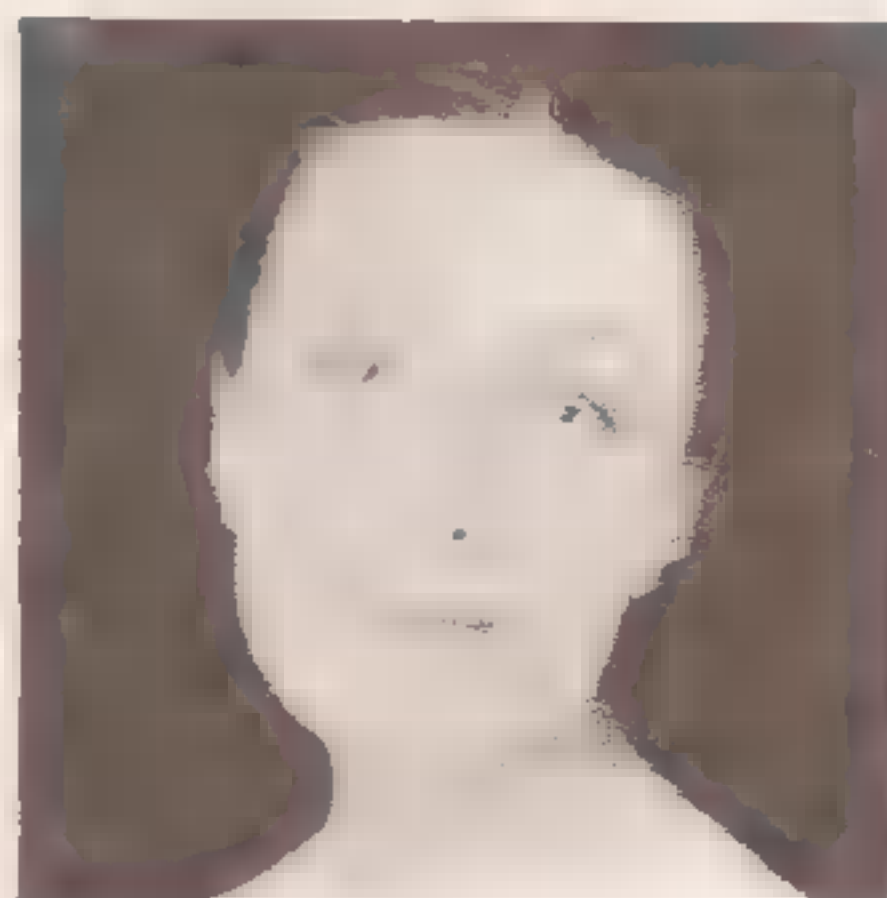
▷ *Domy Reiter Soffer*



▷ *David Gordon*



Anna Donovan



Joanna Banks

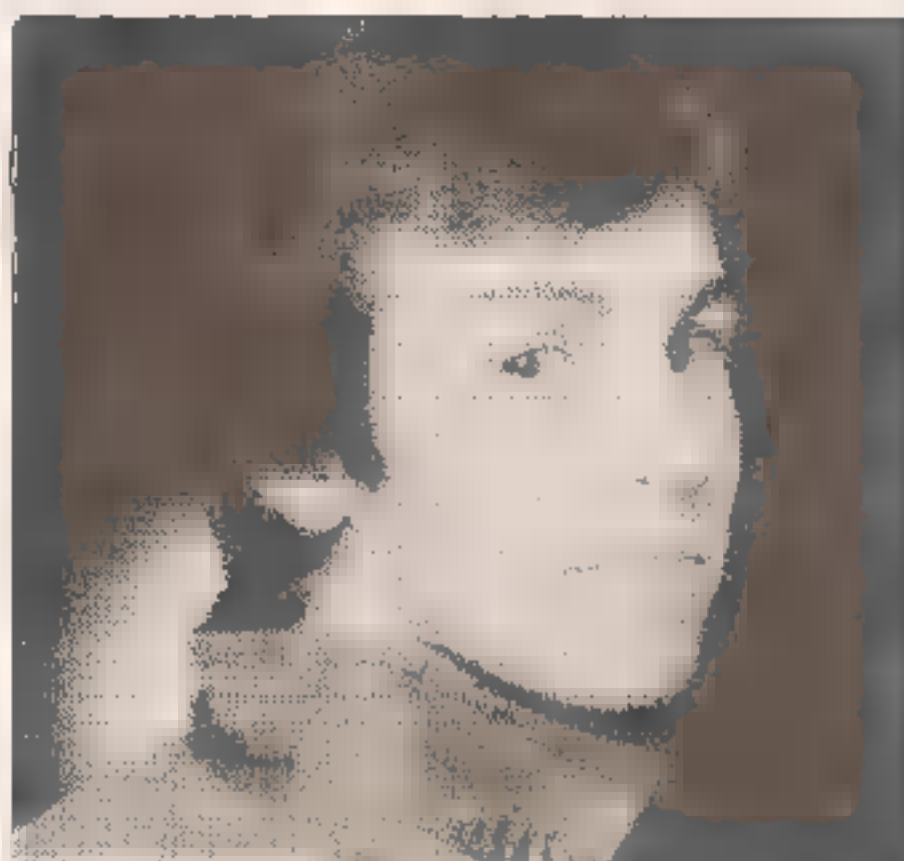


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BALLET



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Howard Epstein



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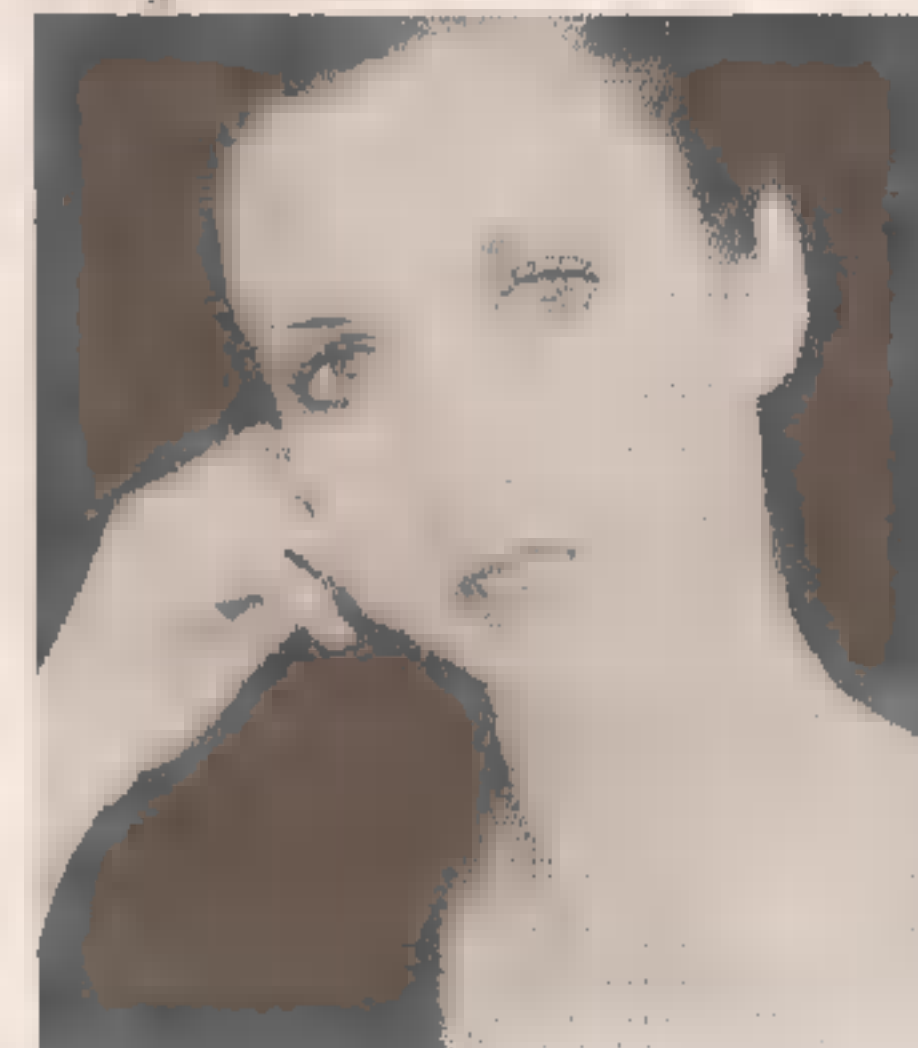
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Katherine Lewis



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Peter Wood

Appearing as Gypsies, Soldiers & Torreadors

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1st. Violins	Violas	Clarinets	Cellos	Tuba
Alan Smale (leader)	Charles Maguire	John Finucane	Catherine Behan	Nial Doyle
Eileen Kohlman	Ruth Mann	Jean Lechmar	Christine Cooley	Timpani
Mircea Petcu	Noel Merrigan	Paul Roe	Nora Gilleece	John Fennessy
Patrick Fitzgerald	Thomas McCarthy	Bassoons	Carole O'Connor	Percussion
Camilla Gunzl	Flutes	Peter Bennett	Trombones	Gareth Hudson
Una Kindlon	Brian Dunning	Carol Block	David Weakley	Tony Kavanagh
Cornelia Zanidache	Ann Kinsella	Horns	Johnny Tate	Donal O'Ceallachain
Mary McMahon	Ann O'Briain	Fergus O'Carroll	Harry Knowles	Librarian
2nd Violins	Oboes	Lorraine O'Carroll	Trumpets	Simon Clyne
Archur McIver	Peter Healy	Brian Jack	Benny McNeill	Manager
Donal Roche	David Agnew	Niko Gruger	Davy Martin	Victor Malirsh
David Lillis	Geraldine Malone	Bass	Eoin Daly	
Siobhán Ni Cheilleachair		Martin Walsh		
Sheila Ryan				
Colette O'Brien				

Ladies & Gentlemen of the Chorus

Ladies	Imelda Long	Gentlemen	Theo Dorgan	Richard Moynihan
Anne Barry	Ursula McWhinney	Miah Aherne	Denis Fitzgerald	Pat Murray
Peg Bolton	Siobhan Moylan	John Bickerstaff (Snr.)	Paddy Geoghagen	Joseph Mullane
Margaret Brennan	Anne Murphy	John Bickerstaff (Jr.)	Bill Goggin	John Newman
Maureen Brown	Salette Murphy	Paul Bickerstaff	Eddie Goggin	Tony O'Brien
Marina Buckley	Mary O'Connor	Neil Bowen	Frank Heelan	Frank O'Callaghan
Catherine Cronin	Bernadette O'Donovan	Tom Brennan	Michael Kelleher	Noel O'Connell
Majella Cullagh	Myra O'Kelly	Peter Brown	Frank Lennox	Frank O'Connor
Anne Dawson	Patricia O'Regan	Gerry Collins	Larry Lingwood	Dan O'Leary
Kay Deering	Patricia O'Reilly	Joe Corcoran	Tadg McCarthy	Pat O'Leary
Margaret Dineen	Ann O'Sullivan	Michael Daly	Terry McCarthy	Brendan O'Neill
Monica Jones	Mary O'Sullivan	Billy Deasy	Tom McSweeney	
Ann-Marie Long	Pat Walsh		Denis Morey	

Names of Boys for CARMEN

David Lordan	Alan Daly	Finbarr Livesey	Garret O'Reilly	Stephen O'Neill
Garret McCarthy	Ken Hegarty	Robert Baker	Paul Terry	Edward Porter
Roy Kelly	Kenny Jacobs	Brian McLoughlin	Brian Scannell	Raymond Desmond
Garry O'Flynn	David Lee	George Bolster	Michael O'Byrne	Paul Scanlan
Patrick Neary				

Names of Boys for LA BOHEME

Kieran Canty	Stephen Lucey	Brian Manning	Killian O'Donovan	Alan Walsh
Killian Deasy	Owen McCarthy	Michael Moore	Darragh O'Riordan	Garret Whitney
Neásan Farry	Conor McCarthy	Brian Murphy	Roger Troy	Damien Young
Cormac Long				

*The Board of Cork City Opera would like to thank the following
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Cork City Opera

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Promoting Grand Opera is an expensive undertaking, and it is only through voluntary financial support that the Company can be assured of continued success. We have, therefore, formed a Patrons Society which will help to provide this necessary financial backing.

To cater for, and embrace as much support as possible, we invite Patrons to subscribe £100.00 annually and Associate Members £25.00. Patrons and Associate Members will be entitled to Priority Booking for all performances, and Patrons will also receive two complimentary seats for an opera of their choice. In addition, Patrons and Associate Members will be invited to a Cheese and Wine Reception during opera season.

Trusting you will feel this civic venture worthy of your support.

Yours sincerely

Bob Barry.

Bob Barry,
Hon. Secretary



Please complete this portion and return to Hon. Secretary, Bob Barry, Cork City Opera, Cork Opera House, Emmet Place, Cork.

I enclose my Cheque/Cash/Bank Standing Order, for Patron ☐ Associate Member ☐

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